

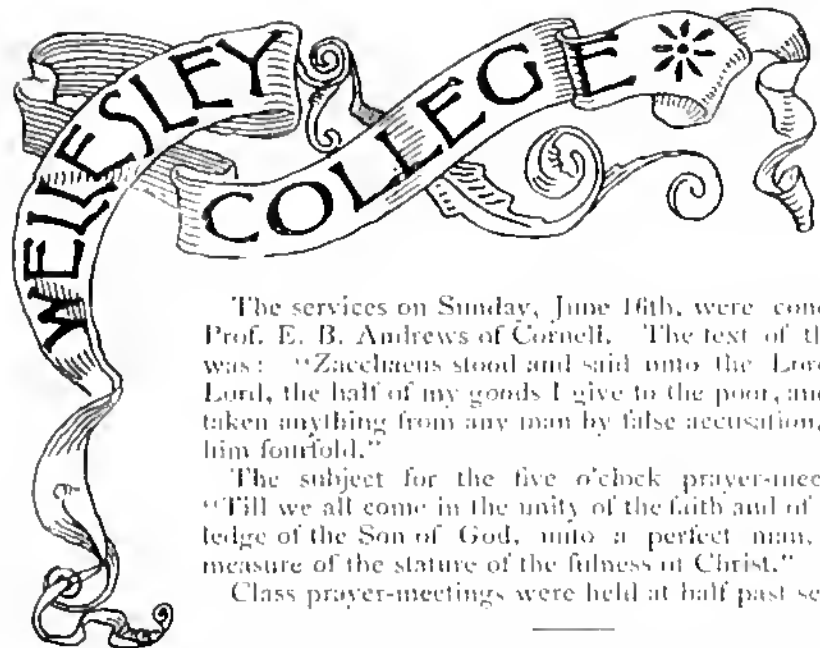
The Current

College Edition.

VOL. I.—No. 38.

WELLESLEY, MASS., FRIDAY, JUNE 21, 1889.

PRICE FIVE CENTS.



The services on Sunday, June 16th, were conducted by Prof. E. B. Andrews of Cornell. The text of the sermon was: "Zacchaeus stood and said unto the Lord, Behold Lord, the half of my goods I give to the poor, and if I have taken anything from any man by false accusation, I restore him fourfold."

The subject for the five o'clock prayer-meeting was: "Till we all come in the unity of the faith and of the knowledge of the Son of God, unto a perfect man, unto the measure of the stature of the fulness of Christ."

Class prayer-meetings were held at half past seven.

Report of the Christian Association.

At the annual business meeting of the Christian Association for the election of officers, the following officers were chosen for the ensuing year: President, Miss Marion Metcalf; Vice-President, Miss Grace Andrews; 2d Vice-President, Miss Mary V. Fitch; 3d Vice-President, Miss Charlotte J. Allen; 4th Vice-President, Miss Lena H. Brown; Recording Secretary, Miss Alice G. Arnold; Corresponding Secretary, Miss Linda D. Puffer; Treasurer,

Float Day '89.

We may well boast of our Alma Mater and say that she gives us a liberal and well rounded education, for not only does she develop us mentally, spiritually, socially and aesthetically, but athletically as well, and that in no mean degree, as last Saturday evening testified. Float Day certainly plays a conspicuous part in our college life, and is not to be foregone in spite of stormy weather. The heavy rain in the afternoon neither dampened the nautical enthusiasm of the rowers, nor the curiosity of the spectators, who had assembled in great numbers in the first floor center anxiously waiting for the sky to clear. A little after six, the storm passed over and the word was spread that the crews would go out. The guests then scrambled, for the most dignified person could do no better, down the bank and look their staid at the water's edge. Shortly after, the Junior crew, in heliotope suits trimmed with gold, appeared over the brow of the hill and marched down to the dock, where the crew boat, the Princess, lay. The Junior crew suit, though not so effective as other suits, because of its darker shade, yet is the most strictly nautical and, in its double sense, 'ship-shape.' The banner is an artistic and beautiful one of rich heliotope silk, embroidered in gold, and appropriately mounted on a rod of bird's-eye maple, since that is the class tree. The Junior crew was followed by the Special crew, in a striking costume of broad blue and white striped, pleated skirt, blue jersey with rolling collar, and edged with stripes of blue and white, and blue and white jersey caps. The banner is of white satin and blue ribbon, embroidered with blue, bearing the name of the crew boat, Undine. Nine Freshman crews next marched in soldierly order to their respective docks and each well merited the applause which met it, as it passed, for all the costumes were pretty and some particularly original. The uniform of Miss Kenney's crew consisted of a broad blue and white striped skirt, blue jersey blouse trimmed with white braid, and white straw sailor hats bound with blue and white ribbon. Miss McAlarney's, of a red and white striped skirt and white flannel blouse; Miss Durlinger's, of a tan-colored skirt and blouse bordered with black braid and cloth turban; Miss Wing's, red and white striped skirt and blazer, white blouse, white jockey cap; Miss Buck's, of the same style though narrower stripe, and a tan of red velvet; Miss Stinson's, blue striped canvas cloth skirt and jacket, grey flannel blouse, cap of canvas cloth; Miss Davidson's, of a true Scotch costume throughout; Miss Emerson's, new blue, figured skirt and blazer, with plain blue border, white flannel blouse and striped cap. The Senior and Sophomore crews came down the steps together and made a pretty contrast: the one in suits of red and cerise, the other in suits of green. The Senior crew has always been joyfully hailed on the lake and it will be sadly missed here. The Sophomore crew made its debut with great success. The costume is a simple but noteworthy one. The pleated skirt and jersey is of dark green and in front, in the usual crew, uniform style, the jersey bears, in large numbers of lighter green, '91.' The caps are round and stiff, finished with a visor and with black cord. On the lake, the crews together presented a very pretty and lively scene. Almost all of them rowed evenly and with a strong pull, though not with the speed which might secure the mott-Haven cup, even were Wellesley to excel in all other games. The singing did not prove so successful as heretofore, both on account of the wind and of an unhappy choice of tunes. For such an occasion it would be wiser to choose a taking, simple, and especially, since the high notes sound much thinner on the water, a *forte* air. The '91 crew song was heard with particular relish because it fulfilled these conditions and was so well sung. The crew is to be congratulated on its good voices. The Float was somewhat shortened by the darkness which fell early by reason of the cloudy skies; but within doors the festivities were kept up until the putting out of the electric lights left the College world in darkness.

CAPTAINS.

CLASS CREWS.—'89 Crew, Tanager, Clara Treadway Barker. '90 Crew, Princess, Alice Mabel Norton. '91 Crew, Sea Nymph, Marion Williams Perrin. Special Crew, Undine, Beitha Evelyn Jones.

FRESHMAN CREWS.—Jenny Raphael Kenney, Emma Leonore McAlarney, Annie Laurie Durlinger, Florence Annette Wing, Helen Parker Drake, Clara Fay Buck, Candace Stinson, Janet Davidson, Josephine Emerson.

ORDER.

Wellesley College Song,
Thistle Song,
Swanee River,
Kriemhild Song,
Nut Brown Maiden,
Argo Song,
Martin Bell,
Elida Song,
Bold Fisherman,
Wellesley Boat Song.

A BOAT SONG.

INScribed TO THE CLASS OF '87.

Lake Waban. Art Maryland, my Maryland.

Lake of gray,
At dawning day
In soft shadows lying;
Waters kissed
By morning mist.
Early breezes sighing;
Fairy vision as thou art;
Soon thy fleeting charms depart;
Every grace that wins the heart,
Like our youth, is flying.

Lake of blue,
A merry crew
Cheer of thee would borrow;
Happy hours
To-day are ours,
Weighted by no sorrow.
Other years may bring us tears,
Other days be full of fears,
Only hope the craft now steers;
Cares are for the morrow.

Lake of gold,
With gems untold
On thy bosom glowing,
Pictures fair
In amber air,
Through the sunset showing;
When morning hours are with the past,
And memory's gaze is eastward cast,
The golden time shall then outlast
Each gift of thy bestowing.

Lake of white
At holy night
In the moonlight gleaming,
Softly o'er
The wooded shore
Silver radiance streaming;
On thy wavelets bear away
Every care we've known to-day;
Bring, on thy returning way,
Peaceful happy dreaming.

LOUISE MANNING HODGKINS.

The Juniors enjoyed a very delightful surprise last evening a short visit from Mr. Chumney M. Depew, their honorary member. Mr. Depew could not have happened upon Wellesley for a first visit on a more opportune occasion than Float Day. He came in the midst of the exercises, and as he descended the hill, the scene upon the lake was hidden from view until he had almost reached the shore, where the picture burst suddenly upon him, and in his exclamation "How charming!" those who were with him knew that his heart was won for Wellesley. After lingering a little time upon the shore, Mr. Depew went to the parlor, where an impromptu reception was held for the Juniors to greet their distinguished class-mate. Although the reception was short, there was time for many besides the members of '90 to meet Mr. Depew and enjoy his brief address to his class. Mr. Depew, wearing the heliotope and gold pin and looking so much a '90, warmly expressed his delight in being at Wellesley, and his great pleasure in meeting his class-mates, though they were rather different from the "Dicks and Bobs of Yale days," and promised himself and them happy meetings when they should be Seniors. About nine o'clock Mr. Depew left for New York amid the exultant "Rah-rah-rahs" of '90.

After the Float.

The rain tried to do all in its power on Float Day to spoil our pleasure and it succeeded in dampening the ardor of all except a few; all its efforts were in vain to vex those happy few, for they were invited by Miss Hill and Miss Wood to come to Room X after the Float.

As we approached the annex we were led in such a way that, as our friends said, it was just like the Junior Promenade only smaller. But all thoughts of Juniors were laid aside when we saw the red and cerise draperies held in place by tulips, while '89, made of evergreen and honeysuckle, greeted us at the inner door, where Miss Hill and Miss Wood were waiting to make us forget the mist and the rain. And who could have succeeded so well as they, with their brightness, with their daisies on the table and their clover in the window seats?

They gave us music and they took us to a place which they said was Room X, but how they had changed it and done it all with ferns; everywhere there were *tele-a-tete* corners dark with the shade of ferns where no Niobe threatened, but alas! a looking-glass chaperoned.

In the center of the room a table bade us lay aside for once our "feasts of reason and flow of soul" to taste ices and cream and let Scotch lassies tempt us with coffee and chocolate. To you who did not go we cannot tell about it, for we do not know how they made us, at home, but they did, and to Miss Will and Miss Houd we owe one of the happiest of our last days in Wellesley College.

Testimonial Concert to Miss Middlekauff.

Sonata in D minor. Op. 42. Guilmant
Largo e Maestoso—Allegro.
Pastorale—Allegro assai.
Miss Middlekauff.
Quartette, Schütz's Song. Specially arranged
Ruggles St. Quartette.
Lamentation. Guilmant
Toccata. Widor
Mr. Dunham.
Quartette, "O for a closer walk with God." Specially arranged
Ruggles St. Quartette.
Andante, from Quartette in D minor. Mozart
Serenade. Gomud
Miss Middlekauff.
Quartette, Water Nymphs. Abt
Ruggles St. Quartette.
Grand Offertoire in C minor. Batiste
Mr. Dunham.
Quartette, "Nearer Home." Specially arranged
Ruggles St. Quartette.
Schiller Festival March. Mayerbeer
Miss Middlekauff.

Friday evening, in spite of Puckle and Bible papers, Herbariums and Herodotus, and all the other heaped up pleasures which wait upon the scholarly mind at this festive period of "senior vacation," a large audience gathered in the Chapel. Everyone looked unusually happy, and if there were any hope that the person who summed up her opinion of Wellesley in the exclamation, "But what homey girls!" might hear it would be well to add what certainly was true—that the audience was also a very pleasant one to look upon.

When Miss Middlekauff stepped out from the gloom of the Faculty

gallery to take her place upon the organ stool, the long and hearty round of applause which went up from those rows of seats meant more than "surface enthusiasm." The Guilmant Sonata, which the best organist in Boston was heard the other day to speak of as a "tremendous thing," was played with great precision and what musicians call "grasp." But our poor old organ! It was so embarrassed by the unusual experience of having all those gay young faces looking at it, full front, that after giving out the theme of the Largo, it lost its breath. There was enough left, however, to enable Miss Middlekauff to elicit a few soft, persuasive chords from the upper Manual, and after a moment of arguing with itself in this way, it recovered its composure and went bravely through the evening.

The Widor Toccata brought before us a style of organ music which was new to many, and gave great pleasure. Mr. Dunham was evidently hampered slightly by unfamiliarity with the organ. We wish he might come often enough to remove that difficulty, for he plays with a depth and delicacy of feeling, as well as a power of execution, which makes his music a delight.

The Ruggles Street Quartette gave to the organ music its fitting complement in their wonderfully accorded voices. Both the quantity and quality of the applause which followed their singing bore witness to the fact that it was warmly appreciated. In fact the amount of applause after "Nearer Home" leads one to ask whether it is in accordance with the best taste to applaud sacred selections to the echo. This question is especially pertinent in the case of a program where secular music is included. Consequently, whatever encores are deemed desirable may be given in a place where the most fastidious could not object to them.

Miss Middlekauff closed the concert with the beautiful Schiller Festival March, and went to her room to find a happy surprise waiting her. In the window, facing her as she came in, was an etching of the Chorister Boys, with a note upon it expressing the thanks of the Wellesley students for the Sunday evenings Miss Middlekauff has made so delightful for us all. On the table was a History of Painting, in two volumes, also from the students, which we hope will be a pleasure to the lady as she travels about the next year or two, and takes the rest she so well deserves, in looking at the wonderful paintings and other beautiful things she has already learned to love. The room was full of the fragrance of roses, and upon the window-sill was a set of Browning, the gift of Miss Middlekauff's music pupils. Those who saw her delight as she discovered each new treasure, can have no doubt that she was thoroughly pleased with the gifts.

Upon the card accompanying the set of Browning was written the line from Abt Volger: "There shall never be one lost good." And this must be our comfort in the seeming loss of one who has proved to us that indeed "Music is the key to the heart,"—who has won our love and admiration even more by what she has been than by what she has done.

Concert by Prof. Baermann.

The audience which occupied the chapel on Monday evening, June 17, was an unusually expectant one. A long-expected and much-deferred pleasure was anticipated and the realization was complete. Prof. Carl Baermann of Boston gave a piano recital which was a fitting climax for the concerts of the year. Prof. Baermann played to a large audience, and his playing was such as to enhance the high opinion already formed of his gifts. The program itself was a compliment to the musical appreciation of the audience, and the Wellesley audience was equal to the demand made upon it. The applause which was given both artist and work was appreciative and enthusiastic. We were given glimpses of some of the many phases of the artistic genius of this great interpreter. Breadth, dignity, grace and witchery were all there, and the refinement and intellectuality which pervaded every tone were evidences that the controlling mind was a mind that conceives music as a consecrated art given to nourish the divinest powers of the spirit. The Beethoven sonata, and the Chopin Berceuse were all that they could be to the audience, but the delight reached its climax at the playing of the Will-o'-the-Wisp by Liszt, and Prof. Baermann repeated that number. The whole concert was a delight that will remain with every listener, for he must have realized as never before that "Music, justly understood and really felt, is a culture of the heart fitted to render it quick, tender, rich and noble, by drawing its purest emotions into disinterested activity." The following is the program:

Sonata, E Major, Op. 101	a. Vivace ma non troppo	Beethoven
	b. Prestissimo	
	c. Andante variation	
Fantasy, C Minor	(Dedicated to his wife)	Mozart
Stude C Major		D. Scarlatti
Adelaide	(Translated by Liszt)	Beethoven
Feux Follets, Will-o'-the-wisp		Liszt
Berceuse		Chopin
Third Scherzo, C sharp minor, Op. 39		Chopin
Carnaval, Scenes Mignonnes, Op. 9		Schumann
Promenade, Pirotto, Allegretto, Valse noble, Toccata, Florestan, Couplette, Repertoire, Papillons, Petites danses, Charming, Chopin, Pastelle, Becomance, Fantasia et Colombine, Valse allemande, Paganini, Aven Promenade, Tausche, Marche des "Davidboudier" contre les Philistins.		

After this most beautiful, and, with the exception of the Commencement concert, the last concert of the year, it seems fitting that some expression of appreciation should be conveyed to him whose standing in musical circles, wise forethought, careful management and untiring exertions have made so many musical pleasures possible to Wellesley girls. Noblest recreations have been all the concerts of the year and we extend to Prof. Hill our sincere thanks.

Legenda.

It is out. Good! But is it out of debt? It will be if we all improve our opportunity to become owners of the first annual ever issued by Wellesley. Think what a relief it will be a thousand years hence—five hundred—even fifty. Want it? Of course we want it. But apparently we don't all want to pay for it. Else how is it that four hundred copies of *Legenda* are still keeping all their fun to themselves upon the shelf? Surely if anything is marketable here in these worried, wearied examination days, it must be fun. Come, girls, tired out with mathematics, and buy seventy-five cents worth of laughter. And where are our Alumme, with their bustling pocket books? The hills for Norumbega, but the dimes for *Legenda*. To the front, elder daughters of Alma Mater, and uphold the precedent you would yourselves have been so glad to establish. And why do not our teachers love us as we love them? If the Faculty should bring out a *Legenda*, wouldn't the girls through the spacious book-store door to buy it? But the Faculty Composite could count on her fingers, if she had any, the fractions of her wide-bowed self who have patronized the venture of the girls. Yet we are all proud of *Legenda*, are we not? Don't the undergraduates enjoy the jokes and the pictures? Doesn't the Faculty recognize the value of the lists and the entries of content events? Aren't the Alumme glad of the fresh impetus given to Wellesley spirit and enthusiasm by every such enterprise? The vociferous chorus of yea has broken the inkstand. Barely a drop of the potent fluid is left on the tip of the quill to write *Subscribe*.

A BIRD CALENDAR.

June. Thrushes.

A. C. CHAPIN.

"With what a clear
And ravishing sweetness sang the plaintive thrush!
I love to hear his delicate, rich voice
Chanting thro' all the gloomy day when loud
Aoid the trees are dropping the big rain,
And gray mists wrap the hills; for aye the sweeter
His song is when the day is dark and sad."

—Longfellow.

"Aloft in secret veins of air
Blows the sweet breath of song;
O, few to scale those uplands dare,
Tho' they to all belong."

—Emerson.

Besides the robins, whom everybody knows and loves, the thrushes common on our grounds are the brown thrush, cat-bird, wood thrush and veery or Wilson's thrush.

They are preeminently a tuneful family, and in personal appearance are trim and graceful with soft colors of the tawny order of browns. As a family they are well-loved, never noisy nor in a hurry, but with a quiet which sometimes has the appearance of stealth.

The cat-bird, the least popular member of the family, has a sleek, tailor-made appearance in a glossy suit of dark slate-color. He is a pretentious singer and possesses a share of the family talent, but his voice breaks frequently, reminding one of a prima donna who is past her prime. His repertoire is as varied as that of the brown thrush, and one might sometimes be in doubt which one was singing; but there is an infallible rule for distinguishing them, which Mr. Browning gives as follows:

"That's the wise thrush, he sings each song twice over
Lest you should think he never could recapture
The first fine careless rapture."

The cat-bird, on the contrary, gives each strain but once.

The brown thrush seems to have nothing to do but sing. One wonders when he eats, for, hour after hour, early and late, he sits on the same branch swinging to a "sunshiny world full of laughter and leisure." He is almost as "garrulous a polyglot" as the mocking-bird, his southern cousin. One singer so pervades a whole grove that there seems to be a bird on every tree. Although of a somewhat retiring disposition he is not easily frightened. I remember once standing so near to one that I could see his golden-yellow eye. He sat quite motionless and without opening his bill sang a miniature or shadow-song in his throat, not audible more than ten feet away. The effect was curiously delicious.

Although the thrushes claim all hours of the day as their own, they prefer the morning (oh so early!) and the evening twilight, even if damp and chilly. Almost any bird will sing in one of these beautiful green rains, if not too cold, and the robin's song, in particular, seems improved by it.

Our enjoyment of many things in this world is heightened by the effort expended in attaining them. For example, I have no doubt that I enjoy the wood thrush better from having chased after him two seasons before succeeding in identifying him. I had an unreasonable hope that he would prove to be a hermit-thrush, whom Burroughs' descriptions had made me long to hear. But as I had never heard the song, it became a question of spots. If the spots extended across his throat, he was a wood thrush; if his throat was plain, he was a hermit.

Night after night, just at dusk, I heard his enticing voice, now from the wooded hill toward the lodge, now from the grove back of Simpson cottage. Tracing him to a young oak, I could see him sitting aloft, serene and unconscious of scrutinizing eyes, singing in his rich contralto amid the gathering shadows. But in that half-light, even thro' the glass, he was all of one color, the color of twilight, and I said to myself: "What's in a name? Spots or no spots, I'll enjoy the song." Draw near and listen. Step softly on the brown mat of pine-needles which, as Lowell says, make even half forget ~~noise~~ ^{not a body on}. "The ~~color~~ will let you ~~hear~~ ^{hear} it at the foot of his Jacob's ladder, while he sends down into your heart such cooling drops of song as shall make it dry and thirsty places fresh again.

"A dim, sweet, twilight voice it is," a simple strain like a vesper-hymn, but with a cadence and a thrill which words are powerless to describe. Is not this that spirit of the woods of which Longfellow sings?

"With what a tender and impassioned voice
It fills the nice and delicate ear of thought."

And here, amid
The silent majesty of these deep woods,
Its presence shall uplift thy thoughts from earth,
As to the sunshine and the pure, bright air
Their tops the green trees lift."

The song of the veery is wild and not so varied as that of the other thrushes which I have heard, but it has the genuine thrush quality. Bradford Torrey thus describes one peculiarity of his song: "For all the un-studied ease and simplicity of the veery's strain, he is a great master of technique. In his own artless way he does what I have never heard any other bird attempt; he gives to his melody all the force of harmony. How this unique and curious effect, this vocal double-stopping, as a violinist might call it, is produced, is not certainly known; but it seems that it must be by an *arpeggio*, struck with such consummate quickness and precision that the ear is unable to follow it and is conscious of nothing but the resultant chord."

One other thrush have I heard whose name and appearance are as yet a mystery to me. Once on Mt. Sunapee in New Hampshire and once on the College grounds I heard that strange, high, piercing-sweet note, beginning like a wood thrush but ending in a group of rapid triplets, seeming to come out of the sky. My first thought was of a sky-lark, but that of course could not be. It may not have been a thrush after all; and yet what other bird could send such a song high over the mists of early morning or the shadows of twilight, so remote, so lyrical, so penetrating?

And now it is "the moon of strawberries" and the young leaves are fluttering over many a mystery of nest and eggs and young brood, precious mystery so jealously guarded. Sit close, mother-bird! Much of the summer's sweetness is nestled beneath your soft warm breast and hovering wings.

"Turn, turn, my wheel! All life is brief;
What now is laid will soon be leat,
What now is laid will soon decay.
The wind blows east, the wind blows west,
The blue eggs in the robin's nest
Will soon have wings and leak and breast,
And flutter and fly away."

THE OAK PREACHER.

MARY RUSSELL BARTLETT, '79.

[The perfect oak tree is the one which every Wellesley student knows in the meadow south of Stone Hall. The contide which gives title to the verses was pointed out to the writer in the summer of 1880 by a member of the Faculty with the words, "Do you see my old preacher over there?"]

Above the lake's hushed lip he lifts
The solemn gesture of a seer;
The passing rowboat steers or drifts,
The passing people drift or steer—

By impulse flashed or purpose thrilled—
Through waves of grasses at his feet;
He calleth not as Fate hath willed,
They turn or turn not to his seat.

He hath not chosen thus to be
Dumb prophet of a hidden good,
But seasons smite relentlessly,
And years have made him what they would.

His reaching arms are scarred and snapped
By swinging axes of the wind;
But, lo! the shattered heart is wrapped
In June's fresh raiment, sunbeam lined.

And such a little space apart,
Across the tall and tangled grass,
How oft mine eye hath led my heart
Beneath your perfect oak tree's mass.

How high his wind-filled sprays arouse!
How broad his generous leafage spreads;
How lightly bend his lowliest boughs
To stroke the radiant clover-heads!

The archetypal tree of trees,
The fittest shrine for friendship's trust—
Beside his strength the tempted sees
His vigor doubled to resist.

In his complete, majestic grace
The dreamer sees his wish fulfilled,
And at his root's firm resting-place
The doubter finds his turmoil stilled.

And yet, when faith or hope abates,
My spirit, as its force is spent,
Turns rather where my preacher waits
With heart as well as garments rent.

And, looking thus from each to each,
To me the difference appeals;
But Nature's instinct leaps that breach,
And he, I think, the likeness feels.

I hear, beneath the tempest's lash,
His steadfast voice its rage invoke:
"Blow, wrenching wind! Strike, scathing flash!
Behold, I also am an oak!"

He heeds not as the seasons go,
Or what they take or what they give,
The one essential claims him so—
His only care is still to live!

He lives; as Winter's hosts retreat,
Through secret veins the sap still runs,
And loyally upsprings to meet
The quickening kiss of summer suns.

He lives; a witness still he lends
To all whose eyes have light to see,
That life surpasses all life's ends,
And strength is more than symmetry.

He lives, an ever-sacred pledge
Of God's mysterious truth to be—
That life in life is privilege,
But life in death is victory!

And so we leave him, well content
To hide his time in reticence,
Till other listeners shall be sent
To his unlanguage'd eloquence.

While as for us, who sometime passed
Within his sphere and went our ways,
The bread of living truth he cast
Shall feed us after many days.

Remembering how this preacher spoke
His message to our deepest need;
Better to be that thwarted oak
Than fuller growth of meager seed!

—Boston Transcript, '88.

SOUTHERN BORN.

EDWARD CORBETT BARNES, '91.

Southern-born, within the shadow and the silence of my heart
I forever hide a sorrow, eyes express-shrouded, unexpressed;
ris so long for the past, of that pain the restless smart
Long ago sank into stillness, sobbed itself to rest.

It is no regret impassioned for the rare and radiant heights,
Olive-crowned, sunrise-glutted, rising from the golden strand,
Rising toward the summer heavens, where deep-glowing sapphire lights
To a glad Apollo-worship call the waiting land.

Deeper is the pain than longing, sadder far than mere regret,
As of one, a priest, who, musing in his lonely cloister-place,
Though with high heart consecrated, night or day may ne'er forget
All the wistful light and shadow of his lost love's face.

So, though for truth's sake an exile in a far-off Northern land,
Barren plains and pathless forests of sad-whispering hemlock trees,
Evermore I see the ripples breaking on a Southern strand,
Hear forevermore the music of the Southern seas.

SOME AMERICAN STUDIOS IN PARIS.

HARRIET DE COMAN, SCHOOL OF ART.

When I first arrived in Paris it was my good luck to have an invitation given me to spend an hour in the studio of one of our countrymen. So it has been several times and I want to give you some idea of what I have seen. Although the main features of all must be alike, each studio is as individual as a human being, and why not if a man puts his own life into it?

The first studio I visited was that of Edwin Weeks, who painted one of the pictures in the Stetson collection, "A Court-yard, Tangiers." Mr. Weeks has made East India a special study of late years. He has lived in that country and has brought back with him to Paris sketches almost without number of all that met his eye, as well as costumes of men of every rank from the prince to the street vender.

The sketches are tacked all over the walls and where sketches fail, there one finds some bit of drapery or interesting piece of wood work. Brass pots and kettles, used by the Indian dyers, abound, rich in color, copper, bronze and green, an artist's delight. These find their places here and there as if drawn by an artistic law of gravitation to the spot where they produce the best harmony of color. On the floor are rugs and the ceiling is nearly concealed by a mammoth Indian umbrella. There is a comfortable corner in this place of work among the easels, palettes and brushes, a lounge heaped with pillows and near it a stand with a dainty tea-set brought from the same place as the other treasures. Even this is in harmony with all around.

My next studio was that of Leslie Gillen Candwell, a young but already noted artist from New York. One of his pictures, "Some Breton Sunshine," was in the Boston Art Club exhibition. Not long ago I spent an hour in his studio, looking at his winter's work. This studio is the home and work-shop alike of the artist, where he entertains his many friends in the most delightful manner and paints his charming pictures. We saw many interesting things, among them the picture for this year's *Salon*, "An interruption." A young girl sits with her back to a window where the full warm light pours in on her golden hair and light, graceful figure. Her face is in shadow, but full of expression, as she looks at you as if to ask what is wanted, while in her hand she holds the sewing over which she has been busy. It is a picture which will always attract one, being full of life and feeling. Music was given us while in the studio of a soul-satisfying kind and we brought away with us the remembrance of one of the pleasantest hours spent in Paris.

Mrs. Palmer took me to see the studio of Mr. Walter Gay. His last year's *Salon* picture was so fine in composition and execution that it was bought by the French government and will soon have its place in the Luxembourg gallery. It is called "The Benediction." An old woman is sitting by a table on which is her meagre meal of bread and cheese. Her head is bowed and her hands clasped in prayer. The sunlight streams in

at a large window touching her white cap and kerchief, but throwing her face partly in shadow. One sees at a glance the quiet, simple, trusting life of this old peasant woman.

Mr. Gay's studio is a large and rather long room with high windows. On the walls hang rich tapestries from Spain and Italy. There is one beautiful piece of gobelin made here in Paris, but of ancient date. Aside from these were pictures and sketches of his own and a shelf was full of many quaint, old cups without saucers, beer mugs from Germany and wine glasses from Spain.

One of his pictures taken in northern Ireland interested us especially. It is the face of a peasant girl, full of beauty but with a great sadness in the eyes. One would think she had known more of the world's sorrow than could have come to her in her lowly home. One longed to know who and what she was; what she would do and be if she had but a chance. Some one suggested that our artist friend should look her up next summer and see if she would not like to try her fate in America.

In a little side room, too, the walls were covered with interesting sketches and there we seated ourselves before an open fire to have a cup of tea. In this room we found some old missals, interesting enough to study for hours instead of the few minutes at our disposal. The work of the illuminated letters was wonderful, more beautiful than any I have seen. The backs were heavy and clasped with iron hinges. One still had a chain attached which used to be fastened to the reading-desk. The pages had been mended and patched and notes made on the margin of those which contained music. I hope some time to give the readers of the *COMET* some account of what the Art advantages are in Paris.

UP AND DOWN THE ORINOCO.

BESSIE M. PATTERSON, '87-'88.

Down the Spanish main from La Guaira, past Margarita, the island of pearls, "as we sailed, as we sailed," through the Mouths of the Dragon unhurt, (the gateway of mountains rising from the sea, opening into the chief port of Trinidad,) behold us changing vessels at Port of Spain, its capital, and steaming across the Gulf of Paria to where the waters of the Orinoco flow into the sea. We intended keeping watch for the entrance into the river, amusing ourselves meanwhile, listening to that phenomenon, the musical fish, of which we had read so much. From the Spanish *Canquistadores*, who heard music in these waters, has come to us the myth, that every year the "Nymphs and Tritons" assembled therein, and with ravishing strains sang their watery loves." The "Nymphs and Tritons" have been conceded to be merely the stupid sea-cows coming in to browse on mangrove shoots and turtle-grass, but the song of the fish is a fact and—who knows? may have been the origin of the Siren's song in other places. Mr. Joseph suggests this, in his history of Trinidad after describing a concert heard in these waters: "Under the vessel I heard a not unpleasant sound, similar to those one might imagine to proceed from a thousand Æolian harps; these gradually swelled into an uninterrupted stream of singular sounds like the booming of Chinese gongs under water; to these succeeded notes faintly resembling a wild chorus of a hundred human voices, singing out of time in deep bass." It is said the noise is caused by the fish grinding their teeth.

At midnight we entered the Macareo, but our boat had gone so smoothly before that we should not have known the difference unless told of it. How could this be a river, and only one of the sixty-two that form the delta of the Orinoco when we could see land only on one side! But the Macareo narrows suddenly, and in the morning, we found it not so broad after all, though wonderfully lovely.

A queer noise, a kind of "Chir-rup! Chir-rup!" awakened us and we rushed on deck to watch a few canoes of Indians who had come out in hopes of having biscuit thrown them. To see their faces brighten, to watch their delight when a biscuit was caught, was as pitiful as it was amusing. One had procured a hat from somewhere (it was about the only article of clothing among them) and he wildly waved it to show his joy.

All during the day we caught glimpses of them—through the occasional breaks in the forest—living under the thatched roofs supported by bamboos, or in canoes of mahogany, going in and out among the inlets. With the exception of those around Lake Maracaibo, nothing more mild and gentle can be imagined than the Indians of Venezuela, if not attacked. Strange it is, that they are the descendants of the Caribs or original cannibals who were a strong and warlike race. They are of short stature, stoutly built, with round, chubby faces and black hair, differing much from the North American type. Their only artistic occupation is beautiful feather work and embroidered hammocks which have the appearance of silk but are made of aloë-fibre.

Our steamboat had already lost its "Mississippi River Line" look, because of these hammocks which were stretched in every possible place. We had not thought to bring one, but a dozen were put at our disposal.

"This one," some one explained to us, "was made by the Indians above Bolivar, and was very comfortable," (we had incidentally learned its price—\$200). "There was a nicer one over there," if we preferred. But we were luxurious enough in a simpler one and from this silky couch ("honoring my *chinchero*," the owner graciously put it) we watched the beautiful scenery all day, our boat going so near the banks at times as to cause some poor crocodile to retire hastily to his den, or to frighten some bright parrot or monkey that had been watching us from a fan-palm. For growing up out of the water were long lines of these, some of them almost covered by the flowering creepers which hung in festoons from taller trees behind. Such luxuriance of foliage, every imaginable shade of green, but always mingled with the flowers of the creepers which covered everything, or made still gayer by bright plumed birds which thronged the branches of the trees! At times these marvelous vines would give such fantastic shapes to the trees, that we began to trace scenes in them, and wonder if it could be accidental. First, a tall house with a bewitching balcony and a tiny opening below for a door; perfect grotoes and bowers, with sentinel palms at the gate, surrounded by gardens of orchids. But we were assured it was still the primeval forest, for no one could possibly get through the vines, and, later on, it would be covered entirely by the water.

And when night came, though there was no moon, still the soft air was so clear that it was quite bright with only the stars, and we watched our fancy villages being lighted as the large fire-flies flew in and out; but can words ever picture tropical scenery? "Wonderful, wonderful, and after that past all whooping!" as Kingsley has said, therefore let us leave the description to such as himself and Humboldt.

Not even the Orinoco, when we reached it, though we felt it to be a mighty river from its width and current, did we find so picturesque. Although the water was very low, the river was many miles wide, bounded by stretches of sand, and beyond were forests and mountains. About half way up the river are two old forts built by Sir Walter Raleigh, when he went up the Orinoco in search of El Dorado. Garrisons are stationed there now in these times of boundary-trouble with England and we stopped to leave the mail. Between these and the city of Bolivar there are only two stoppages, a village of two streets and the mining port where we took on thousands of ounces of gold. At last we reached Bolivar, at least we got as near it as possible, for there was still a sand embankment of thirty feet to be climbed. Truly the water was low, and we could hardly believe that in the winter one stepped out of the boat into the street, so high above our heads now.

Bolivar is a large place, with active commerce and many foreigners, but it seemed just like any other Venezuelan city with its narrow streets and Spanish built houses, (so ugly without, so commodious within). Ex-

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Editors.

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PROF. ELLEN A. HAYES. ANGIE PECK, '90. MARION A. ELY, '88.

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Yearly subscriptions for the COURANT may be sent to Miss Tufts at Dana Hall, Wellesley. Special copies may be procured of Miss Goodloe, Room 18, Wellesley College.

"Should Auld Acquaintance Be Forgot?"

The marriage of Miss Edith Louise Hall, only daughter of Mr. and Mrs. Hamilton W. Hall, to Dr. Harry M. Lufkin of St. Paul, took place Wednesday evening, June 8, at the residence of the bride's parents in Batavia street. The ceremony was performed by Rev. Phillips Brooks. The guests included the relatives of the two families and intimate friends. The attendants were the brother and sister of the groom, Mr. F. N. Lufkin of Olathe, and Miss Lufkin of Normal, and Miss Glover of Washington, D. C. Among the guests were members of the Faculty and graduates and students of Wellesley College, in which Miss Hall was graduated in the class of '88. After a brief visit in New England, Dr. and Mrs. Lufkin will occupy their home on Selby avenue, St. Paul.—*Boston Transcript*.

Invitations have been received at the College to the wedding of Mary Frances Harriman, '85, and Mr. Cordonia A. Severance of Cottage Grove, Minn., on Wednesday, June 26, at the Congregational church at Cottage Grove. Mr. and Mrs. Severance will sail for Europe, June 29, on the steamship Fulkia of the North German Lloyd line.

Wedding cards have come to College friends for the marriage on June 20, of Grace Cardie, student at Wellesley '78-'79 and '85-'86, to Bolton Smith of Memphis, Tenn. The wedding will take place in St. Mary's Cathedral of Memphis.

The wedding of Grace Ruhamah Butterick, student at Wellesley '87-'88 and Henry Albert Muegown will take place on June 26 in the Unitarian church at Sterling, Mass. Miss Evelyn Torrey of Dana Hall is to be one of the bridesmaids.

The seventh moon is beginning to wane in the earthly career of '87's class baby and she thinks it's about time she said some little word to her beloved "class aunts." She would say first of all that she is very glad indeed that she has so many, and that they thought so much of a little bit of a girl that they sent her such a handsome cup. At first she couldn't imagine what it was for, but now she ducks her little nose down in it like a sparrow drinking from a fountain bowl. She has not spent all these long months without attaining some knowledge of things in the world she lives in. She has formed the "general concept" of *lamp* and of *kitties*; and has proven to her own satisfaction that the mouth is the seat of all the senses, as well as general receptacle for such articles as are of convenient size to be introduced therein. She has also proven to her fond parents beyond the vestige of a doubt that there are things in this world to be learned outside of College and of theological treatises. And she will prove to each one of her aunts who will come to see her that she cannot help loving such a wee sweet baby.

Born.

In Pullman, Ills., May 2, a son, Donald Francis, to Mrs. Florence Russell Bryant, '83, May 31, a daughter, Marion Squire, to Mrs. Nannie Squire Hill, student at Wellesley '78-'82.

In Huntsville, Ala., a daughter to Mrs. Anne Dunklin Street, student at Wellesley '80-'84.

Married.

DORCHESTER—HARDY—In Natick, Mass., June 10, Nellie E. Hardy, student at Wellesley, to Liveria H. Botchestr.

FOLSOM—TITTLE—In Pittsfield, June 10, Hattie French Tuttle, student at Wellesley '79-'81 to Frederic King Folsom. At home after Sept. 2, 532 Adams St., Dorchester, Mass.

Died.

EVANS—In Allouez, Penn., June 15, Emily Martha Evans, '87.

Emily Martha Evans was born in Australia and spent her early childhood in that country. When she was about ten years old, her father returned to the United States, and from that time until her entrance to College she lived in Stamford, Ct., sitting there for Wellesley. She possessed in high degree that gift which is more to be envied than almost any other of those bestowed upon human kind, the gift of winning friends, and to them she leaves the blessed legacy of memories which are only happy ones of the four years' association. She was popular in her class with that truest popularity which results from beauty of character. She held at one time the office of Treasurer and in Senior year wrote the Tree Day song. The ideals which she set before herself were of the highest, and in her own stern judgment, not in that of her friends, her daily living fell far short of the attainment which she desired. She was an active member of the Christian Association and the earnestness of her Christian character was felt by all with whom she came in contact. Graduating in '87 in the scientific course, she taught the next year in Mr. Moody's school at Northfield, and since last fall had both pleasure and success in her work in a private school at Albion. The news of her death came to those who knew her with overwhelming suddenness, since it followed closely upon letters from her own hand telling of summer plans. She was deeply attached to the College and was looking forward eagerly to spending here this coming Commencement. Few of the particulars of her illness and death are yet known beyond the bare fact that the disease was typhoid fever. The funeral was on Tuesday, June 18, at the house of Mrs. Joseph Hoyt of Stamford, Ct.

College Notes.

The organized Societies, Phi Sigma and Zeta Alpha, being unable as yet to obtain complete lists of their Honorary Members, take this opportunity of extending to all former members a cordial invitation to the reception to be given in the old Society Hall, Monday morning, June 24th, at eleven o'clock.

The first regular meeting of Zeta Alpha was held Thursday evening, June 13, at half-past seven in the Norminaga parlor. The following program was rendered:

Z. A. Song,	Misses Brown, Barker, Vail, Snule, James, Wheeler.	Miss Butwell
Z. A. of the Past,		
Relighting of Z. A. Lamp.		
Pledges,		Miss Maud Mason
Keeper of the Fire,		Miss Work
Virgins,		
Z. A. of the Future,	Misses Soule, Groff, Cory, Vail.	Miss Sherwin

The meeting was of quite informal character, serving to fire the enthusiasm of the Society's members as well as to re-kindle the flame of the Lamp. The remainder of the evening was devoted to social enjoyment.

A complete list of Zeta Alpha's officers is as follows: Miss Belle Sherwin, President; Miss Theodora Kyle, Vice-President; Miss Grace Andrews, Recording Secretary; Miss Sara Elizabeth Stewart, Corresponding Secretary; Miss Jennie M. Cory, Treasurer; Miss Mary Barrows, First Marshal; Miss F. May West, Second Marshal.

The following is a list of the officers of Phi Sigma: Miss Mabel Curtis, President; Miss Henrietta St. Barbe Brooks, Vice President; Miss Angie Lacey Peck, Recording Secretary; Miss Elsie Thalheimer, Corresponding Secretary; Miss Linda Fuller, Treasurer; Miss Lillian Corbet Barnes, First Marshal; Miss Ada Woolfolk, Second Marshal.

Phi Sigma's first program-meeting was held last Wednesday evening in the Stone Hall parlor. The presence of the Society's honorary members did much to enliven the meeting, the subject of which was "The Phi Sigma Owl." The exercises passed off pleasantly and successfully, and closed with an informal collection of reminiscences of Phi Sigma's old-time glory. The program was as follows:

Address,		The President
Gift to the Owl,		Miss Ada Woolfolk
Phi Sigma Song,		
Oratio,		Miss Florence Fisherdek
Impromptu Discussion,		
Song, "The Phi Sigmite,"		
Reminiscences,		

The following song, "The Phi Sigmite," was sung to the tune of "The Midshipmite" as a tribute of affection and esteem for the honorary members whose kindness created the theme of the song:

'Twas in eighty-nine, on a summer's night,
Cheerily, to whitt, to whoo!
Society Hall was all alight,
When up comes an ancient Phi Sigmite,
Cheerily, to whitt, to whoo!
"Who'll go down to-night," says she,
"To the Faculty parlor along wi' me?"
"Why, bless your heart, come along!" says we,
Cheerily, to whitt, to whoo!

We moved the meeting should adjourn,
Cheerily, to whitt, to whoo!
Our hearts with friendly love did burn,
And towards unknown, vague joys did yearn,
Cheerily, to whitt, to whoo!
The Faculty parlor was lighted bright
By the incandescent electric light,
But more by each ancient Phi Sigmite,
Cheerily, to whitt, to whoo!

But when our eager eyes did see,
Cheerily, to whitt, to whoo!
Phi Sigma's generosity,
"Why, just look there, if you please!" says we,
Cheerily, to whitt, to whoo!
So down we sat in great delight—
The berries and cream we ate that night
Went straight to the heart of each Phi Sigmite,
Cheerily, to whitt, to whoo!

With laugh and song the evening sped,
Cheerily, to whitt, to whoo!
On fleetest wings the hours fled,
And all too soon good-nights were said
Drearly, to whitt, to whoo!
We'll ne'er forget that festive night,
And in our hearts enthroned bright
Shall live each ancient Phi Sigmite.
With a warm hand-shake
For Phi Sigma's sake,
Gladly we welcome you,
And we'll drink to-night to the Phi Sigmite,
Singing gaily, to whitt, to whoo!

At a recent meeting of the Shakespeare Society, the following officers were elected for next year: President, Louise Bradford Swift; Vice-President, Ethel Glover; Recording Secretary, Bertha Palmer; Corresponding Secretary, Ethel Paton; Treasurer, Maria Baldwin; Factotum, Ruth Morrill.

The Treasurer of the Class of '86 has received from Prof. Horsford a check for five hundred dollars for the Johnstown sufferers.

Miss Eva Chamiller sailed last Wednesday for her summer vacation abroad.

The Greek class-rooms, and the College at large, learn with deep regret that Miss Soule will forsake her desk for good and all at the close of the present year.

Miss Hodgkins' edition of Webster's *First Bunker Hill Oration* and Miss Scudder's edition of Macaulay's *Lord Clive* are now out and, as well as Coleridge's *Ancient Mariner*, may be procured through the College bookstore.

The German Department sail in a body—and in a very happy body, at that—for home next Wednesday.

Now that we are saying good-bye for the year of absence to so many of our Professors and Instructors, it is pleasant to hear that the runaways of the present year are turning their faces homeward. The Misses Coman sail from Havre June 22, and Miss Whiting from Liverpool July 6 in the *Etnaria*.

The following gentlemen have been elected Honorary Members of the Art Society: Prof. Dr. Anton Springer of Leipzig University, Germany; Prof. E. N. Horsford of Cambridge, Mr. A. W. Stetson and Mr. Martin Brimmer of Boston. Letters of acceptance have been received this week from the three residing in this country.

The College, through the Christian Association, has sent to the Johnstown sufferers two large packing boxes and two barrels of clothing, with \$12 in money.

The Boston *Transcript* of last Friday devoted something over three columns to a letter by Prof. Horsford, defending his holding concerning the early settlements of Northmen in America against criticism by Mr. Justin Winsor. The *Courant*, in its present crowded condition, must pass on to the *Prelude* the pleasant task of giving our College readers extracts from this letter, concerning which the *Transcript* prints the following editorial comment:

"We give considerable space to Professor Horsford's comments on the short work made of his correlations of the Icelandic sagas with early Middle Ages voyages to this continent. It will be seen that Mr. Horsford has reached that point in his construction of an entirely new first chapter in the history of America that he is locating with exactness the site of Leif's dwellings and even discovering their traces in the surface of the soil. To refer to his work as 'enthusiasm' naturally excites his indignation, and he gives in great strength, even in this mere letter, the collected proofs of profound and long-continued study. Moreover, he is not content to remain on the defensive, but carries criticism into the works of his critics, and puts upon them the burden of defending the proposition that New England history is the 'preserve' of the Massachusetts Historical Society, from which the profane crowd must be kept away.

The things specially to be noted about this contest are that Professor Horsford has never been personally criticised for idealism and the pursuit of idle things and imaginings; that he is a thoroughly trained scientific man; that he has delved for evidence and built his conclusions by the approved methods of scientific investigation and demonstration; that his resources permit him unlimited expense, time and outlay in the procurement and array of evidence, and that he has spent many years in this congenial study. One would think that the inquiries and findings of a fresh mind, prepared and equipped like this would be welcomed to the problem which the elder Massachusetts historians wearily dismiss as exhausted, though they admit that much needs to be explained. But such is the infirmity of human nature that Professor Horsford is compelled to ask, 'Is Massachusetts a preserve?'

Dulce Est Desipere In Loco.

SHAKESPEARIANA.

'88.

"I am amazed, methinks, and lose my way
Among the thorns and dangers of this world."

'89.

"Can I go forward, when my heart is here?"

'90.

"That thou art blamed shall not be thy defect,
For slander's mark was ever yet the fair."

'91.

"Do you not know I am a woman? When I think, I must speak."

'92.

"An unleson'd girl, unschool'd, unpractic'd,
Happy in this, she is not yet so old
But she may learn."

'93.

"And what's her history?"

A blank, my lord."

At the concert.

Student: "Isn't that tenor divine?"

Professor: "I like the bass better. The tenor sings like an angel, but the bass sings like a man."

Student: "Yes, indeed! You know Dr. Holmes says a woman would rather talk to a man than an angel any day."

NIBBL EST.

"Miss Blank, you have a treat in store,
I saw some mail beside your door."
As in a dream I heard her call,
Some mail—I expected none at all.
It cannot be I'll hear from home,
I heard today—from Lou in Rome

Perchance, yet why from Lou,
When as it is I owe her two.
Ah, now I know—it is wedding cards
From May. How well she guards
Her plans! I have hardly thought—
And why think now? it may mean nought.
A letter! one or two or three
Or more perchance that I shall see
A box besides, and papers, too.
And flowers, a photograph or two—
I have no time to think of more,
My hastened steps have reached my door,
My thoughts from dreams to facts reduce.
When this I find there—one "excuse!"

n. n.

One of our students has attained such facility in the use of her modern language, that she made a pun in German. It was given in the presence of a little boy called Wolfgang, which translated means wolf walk.

She asked: "Welchem Thier gleicht Fritz wenn er geht?" (Which animal does Fritz resemble when he walks?)

"Einem Wolfe, weil er einen Wolfgang hat." (A wolf, because he has a wolf's walk.)

The Freshmen, in looking over the field will sympathize with '90 in the words of their historian:

"We will sacrifice no more in high places with charcoal and paper; neither will we bow ourselves in the dance with singing before the goddess of Elocution, nor make use any more of witchcraft and divination in Ethics."

One who has triumphed over Sophomore Mathematics thus voices the burden of the Puckle fiend.

"If a point be taken on the polar of a pole,

And the polar of the pole be found,

Then 'twill pass through the pole of the polar first drawn,

With respect to a circle round."

Senior: "What sort of nozzle did you use for the fountain on Junior Promenade?"

Junior: "I don't know. Pretty poor, I guess. But I can tell you what kind of nozzle is in use now."

Senior: "What's that?"

Junior: "A stopper."

History of Art.

No. 1. "What was the name of the nun whom Fra Lippo Lippi stole?"

No. 2. "Lucretia Buti."

No. 1. "What was the name of the other one?"

No. 2. "Buti. They were sisters, both *hoo*dy."

For the benefit of our fellow students who expect to go abroad to study music:

METAMORPHOSED.

She used to warble doleful songs

In high and shrill soprano:

She did full many grievous wrongs

Unto her poor piano.

When'er a tune she heard, forthwith

She seized and then arranged it.

Her name of yore was Lucy Smith.

But recently she's changed it.

She traveled to artistic Rome

To study with Fizzini,

And now I see she's coming home

As Lucia Smithini.

—America.

Eighty-four years ago the rules governing Williams College were rather different from those now in force. Here are some specimens recently republished in the Williams *Weekly*: For being tardy to chapel exercises, 2 cents; for absence from chapel, 4 cents; for absence from recitations, 6 cents; for being out of one's room after 9 p. m., or during study hours, 8 cents; for absence from recitations, 12 cents; for keeping firearms or going gunning or fishing without permission of the president, 17 cents; for every night's absence without excuse after beginning of the term, 25 cents; for associating with a rusticated or expelled student, 34 cents; for absence from Sunday service, getting drunk, getting shaved on Sunday, or for changing rooms in the middle of the term without permission, 50 cents; for buying or trading any article above the value of two dollars without permission, if the student is a minor, for going to theatrical entertainments, or for going to dancing-school without permission, or for fighting, \$1; for swearing, \$1.50; for contempt of faculty, \$2; for repairing room without permission, \$1; for playing cards, backgammon, or billiards, \$5.

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